ASIFA-NYMAG CHAPTER

asifa east
The International Animated Film Society

October 1995

This month's screening

Paul Fierlinger

Friday, October 20, 1995. Tisch
School of the Arts, NYU: 721 Bway
(cnr. Bway & Waverly) Rm 109 **6pm**

A scene from Paul Fierlinger's autobiographical feature, Drawn from Memory which will be shown at this month's screening

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Animator Celebrities?

Animation has become "one of the hottest career tracks in Hollywood", according to the Wall Street Journal

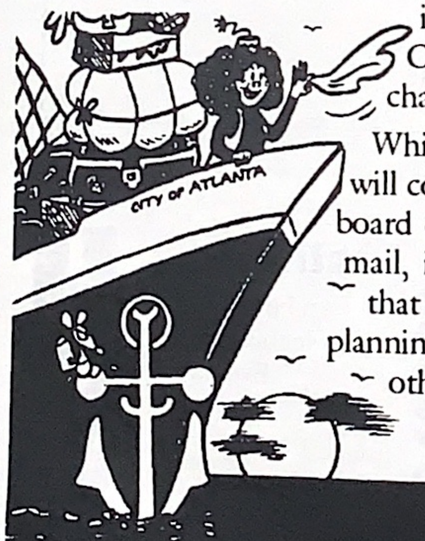
The **Wall Street Journal** recently ran a cover story detailing the increasing demand for talented animators in an article entitled *No Longer Bit Players, Animators Draw Fame As Hollywood Stars.* The article comments that animation has become "one of the hottest career tracks in Hollywood" and notes that the demand for talented animators far outweighs supply. Talented animators are reaping the benefits with hefty salaries, bonus packages and in some cases, percentage proceeds from box office profit.

To illustrate the new found celebrity status of animators, the article states "At **Disney's** annual stockholders' meeting earlier this year, it wasn't **Demi Moore** or **Julia Roberts** whom Chairman **Michael Eisner** trotted out to impress the crowd. It was **Glen Keane**, the company's start artist, who drew the title character in **Pocahontas**. Says animator **Paul Berry** "This recognition is a long time in coming. We definitely are the actors in these films and, as such, we should be treated in a similar way to actors. We're giving performances as much as anybody." (*©Wall Street Journal;Thomas R. King and Lisa Bannon 10/6/95*)

Letter from the President

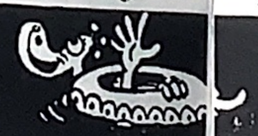
Hello, I must be going...

Thu, 7 Sep 95 Welcome back from yet another exciting summer. Well, actually, I hope you had an exciting summer. I had a very interesting one myself, and I'm about to have a very strange and exciting fall. After nine years at Nickelodeon, I am leaving to become Director of Programming at the Cartoon Network. I'm very excited about the new challenge.



While I will be spending most of my time in Atlanta, I will continue to be president of ASIFA. As the rest of the board convinced me, "with faxes, speaker phones, and e-mail, it's a changed world." So while I won't be on-site that often, I will still remain involved with the ASIFA planning, the scheduling of screenings, the festival, and other events.

Illustration by M. Newgarden



ASIFA-East
The International Animated Film Society, Northeast/New York Chapter
a program of the New York Foundation for the Arts

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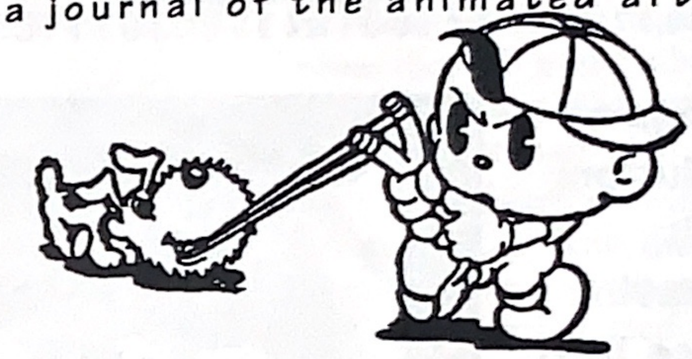
ANYMATOR

a journal of the animated arts



Edited by MARGARET FREY Newsletter Design by MARK SEGALL

with contributions from BRIAN CIRULNIK PAUL FIERLINGER JOHN GATI RAY KOSARIN MARK NEWGARDEN TOM WARBURTON and Laurie Edmonds as "Schmoozilla"

We still have prints of two films from the **1993** and **'94 ASIFA-East Festivals**, ***Diaballical*** by **Jason Lawson** and ***Keeping the Piece*** by **Tanya Mauler** (Pratt Institute). If you know how to reach either of these people, please let **Linda** know by calling **(212) 942-8383**.

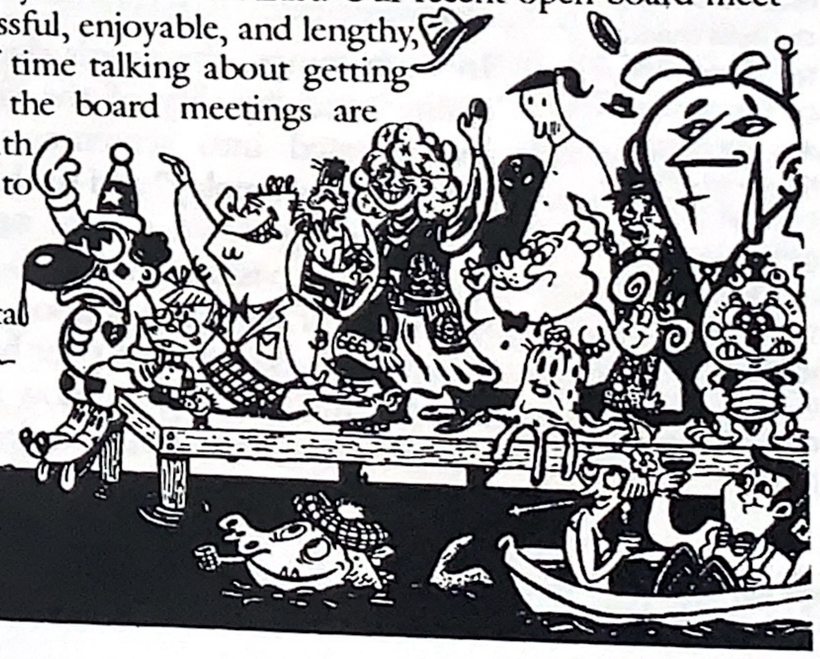
Linda moves to Atlanta to head Turner's Cartoon Network but remains New York ASIFA chief

Of course, I'll still be reachable, and I expect that by the next newsletter, I will have my new addresses and phone numbers.

I think it's going to be a good year for ASIFA-East. Our recent open board meeting and brainstorm was successful, enjoyable, and lengthy, and we spent a good deal of time talking about getting involved. As you all know, the board meetings are always open, and of you with ideas should feel free to come to a meeting or get involved.

Have a good fall! Those of you who get down to Atlanta should be sure to give me a call.

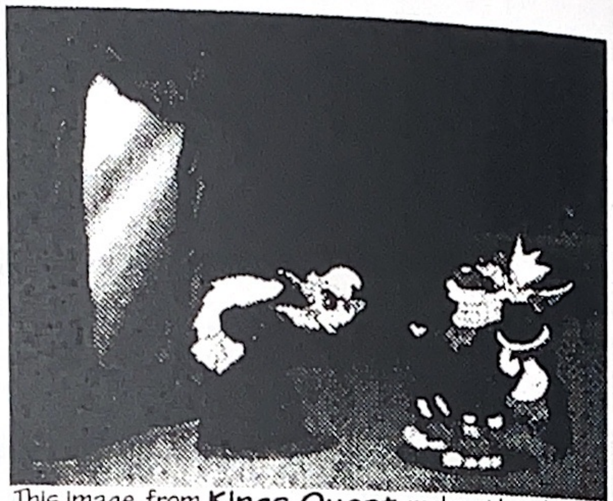
Linda Simensky



The Byte Stuff

Videogame Revolution: Quality Animation Comes To A New Medium

Brian Cirulnik



This image, from **Kings Quest** makes the player assume the role of an anthropomorphic character

The **Electronic Entertainment Expo** in Los Angeles was a loud glitzy affair that showed better than ever what elements of the industry had matured. **Viacom**, the well known cable industry giant that owns **MTV Networks**, spent a huge sum of money there to promote their series of new interactive titles - these were mostly games meant for typical game platforms. However, they were still easily dwarfed by the likes of **Sega** and **Nintendo**—two huge companies that are hardly known in the broadcast arena, but here in the world of "electronic entertainment", are the two mightiest players—with millions to spend on promoting a single electronic title.

In both camps, the words slung about were "as good as reality" and "quality of the visuals". These were usually incorporated into sentences that contained the words "advanced gameplay" and the like. In all, what the hype was really boiling down to was **animation**. The quality and speed of the visuals are key to making a title that will sell well—and if the game is good enough, you have the makings of a blockbuster on your hands. Of the **Nintendo** and **Sega** games coming out now and in the future, almost all contain advanced animation geared for the electronic age.

Below, some of the drawings required to make the main character of **Heart of Darkness** do a few simple moves to get him through the game alive. This character contains a nearly unlimited range of movements, all controlled by the player.

Gone are the days of **Pac-man** and it's simplistic graphics. Now comes the dawn of **motion capture** (rotoscoping) and **polygon based sprites** (3–D animation). Both involve a lot of traditional animation techniques even though the graphics will be driven by the game program itself, rather than simply playing linearly through a film projector or a videotape.

Many games are stressing high–quality animation as one of the key selling points of the game. Game manufacturers are now employing illustrators and animators by the dozens to realize and execute the art that is to be incorporated into the "world" of the game.

Characters that are appealing and full of personality are becoming the norm for home-based PC and console games. Animation is even becoming part of the computer's operating system itself, as seen by Microsoft's "Bob", where animated characters help you navigate your PC, control files, and ease your working environment.

The games themselves have started to take on a cartoon look to them, featuring anthropomorphic fuzzy characters, who grin broadly when they are victorious, or look sad and dejected when they fail in the adventures that the player would put them through.

The quality and speed of the visuals are key to making a title that will sell well... what the hype was really boiling down to was animation.

As the hardware evolves to become more powerful to display more animation as part of the game itself, the animators and programmers have started to fill the gap between what the hardware can do, and what they envision the hardware of the future to be capable of. If the game is good enough, it will sell higher powered boxes to the public. Even now, the hardware giants of the industry are poised to deliver high powered hardware to the masses for a fraction of what it would have cost just a year ago—with the promise that it will be high quality animation you will see when you pop in that CD-ROM.

It is ironic that as television searches for ways to cheapen animation, the videogame industry is looking to pour money into it—revitalizing an artform into a new medium through which to entertain.

Letters

In the spring of 1994 **Preternatural Productions** was formed for the purpose of creating the host segments for **MTV's Oddities**. For each of the 13-minute episodes, **Preternatural** provided a carnival setting hosted by their character **Professor Loacon**. These sequences introduced the alternating weekly chapters of **The Head** and **The Maxx** and wrapped up each anthology episode with a Rod Serling-like goodbye. When **The Maxx** ran into disastrous development and scheduling problems the **Dark Carnival** format was put on hold by MTV. **John Moynihan**, writer/ director/coproducer of the **Dark Carnival** told MTV Preternatural could only resume production if it were compensated for the overage incurred while proble.ms with **The Maxx** were worked out. In the end, says Moynihan, they balked at taking any responsibility for the collapse of the original format and pointed the finger at **Preternatural**. What follows is Moynihan's reaction to these events, in the form of an open letter to members of ASIFA..

It was about a year ago that the first charnel winds began drifting down from 1515 Broadway. That's where the Beast lives. The MTV beast, that is. I got The Call in the editing suiting at Betelgeuse: The Maxx was months over schedule; as a result our production was canceled.

Well, actually the process wasn't that clean. Being The Beast they dragged it out as long and as painfully as possible, then said we were to blame. You see, it's really not their fault. Somewhere in their addled brain I believe they truly convinced themselves of that. Of course the fact that we didn't roll over and play dead was, in the Beast's view, an egregious crime on the level of Belerophon's hubris of riding Pegasus to Mount Olympus.

Sure, we were doing state of the art, full animation, digitally composed over elaborate stop motion backgrounds replete with multi-planes, focus shifts, layered shadows and kodaliths. But what we didn't do is shut up and quietly go away.

We paid off all the 70 or so New York City artists, inkers, painters, musicians and actors, as well as all the sound and post-production personnel, but declined to return our contractually secured budget. "You'll never work for MTV again!" roared the Beast. That quote, a verbatim outburst, is indicative of the Beast's attitude. They see themselves as 19th century robber barons who will brook no independent thought, who will show no professional respect or integrity.

And as for MTV's vaunted "revival" of animation in New York, apart from a few under-utilized artists in the Paramount Building, they do all their work in California and Korea, churning out poorly rendered monotonies that look like bad high school sight and sound exercise.

But they are, after all, the Mighty Caesers of American cutting-edge culture — hey, just look at that groovy teen dating show! Indeed, one of the Imperial House said: "John, you're a trip, and I'm tired of being on it." This coming from a Creative Director who had never heard of Di Chirico or Magritte.

Some of our work remains on Oddities: bastardized versions of the opening and closing credit sequences. To paraphrase Eric von Stroheim, reacting to the studio-butchered cut of his epic Greed —it was like walking into a graveyard and seeing bits of a ravished corpse: a rib here, a shin bone there.

The Beast, as always, is a voracious devourer of whatever gets in its way.

John Moynihan, New York City

Notes on this months' screening

Ray Kosarin

Paul Fierlinger Draws On Experience in New Animated Biography

Paul, observing first hand from his privileged vantage the hypocrisy of the Communist government, grew increasingly alienated from his father and his politics, and dedicated himself to escaping from both.

Fierlinger's coming-of-age story is a dramatic one. The son of **Jan Fierlinger**, a Czechoslovakian career diplomat, Paul was born in Japan just before the outbreak of World War II. When **Hitler** invaded Czechoslovakia, the Fierlingers came to America to wait out the war and Czechoslovakia's fate. Paul spent his early boyhood shuttling between foster homes and boarding schools. When the war ended, the Fierlingers returned to their homeland where Paul's father accepted a posh position in the now Communist government under the leadership of his older brother **Zdenek**. Paul, observing first hand from his privileged vantage the hypocrisy of the Communist government, grew increasingly alienated from his father and his politics, and dedicated himself to escaping from both.

Fierlinger first had the idea for the film nearly twenty years ago, but found the idea of an autobiography to be a difficult sell. He said, "I found interesting the reaction of people once I started it. After several years, the Federal Express man asked me what I do, and I said I was working on an autobiography, and he almost got angry. "Why you? Who are you to write an autobiography if I don't even know who you are?" I found out that people think autobiographies are something that only famous people can do."

The project first caught the attention of American Playhouse in the form of a written proposal with color illustrations. The series *Executive Producer* **Lindsay Law** and *Director of Development* **Lynn Holst** came to Fierlinger's studio to meet with him in person. "It was very important for them to meet

6:30pm
Oct
18
NYU
Tisch School of the Arts

60 min.

Drawn from Memory

Animated autobiography by Philadelphia-based **Paul Fierlinger** produced by **Ron Diamond** for the **PBS** series **American Playhouse** won awards at the **Annecy**, **U.S.** and **Florida** film festivals.

Premiered by invitation at the January 1995 **Sundance Film Festival.** Key personnel include Fierlinger's wife **Sandra**, who painted the backgrounds and designed the color; assistant animator **Martin Skarda** and composer **Paul Messing**

Drawn from Memory can also be seen October 30 on PBS's American Playhouse.

"When my Federal Express man found out what I was doing, he almost got angry. "Why you? Who are you to write an autobiography if I don't even know who you are?"

the emphasis of his narrative from its political aspects to the father-son relationship. "A true dramaturgist," said Fierlinger, "is someone like Lynn, who has real human insights about stories...I have never before worked with people who had so much respect for the creative process-the pains and the insecurities. They didn't see me as a manufacturer, as a shoemaker."

Drawn from Memory takes the form of a personal reminiscence from an adult perspective. Fierlinger illustrates his first-person narrative using a variety of media techniques, incorporating photographs, newspaper reproductions, and charcoal drawings with traditional cel animation. One treatment leads freely into the next, seemingly to invoke different kinds of memory: some early childhood recollections are represented in black and white pencil drawings only; youthful fantasies and dreams are shown as line drawings animating over dissolving color washes.

Fierlinger's artistic style is intensely intimate and impressionist. From shot to shot and sometimes within a shot, the focus of each composition will emerge in sharp detail from a sketchy indication of a landscape or room. This transient attention to detail extends throughout the animation itself. Fierlinger's characters are not married to a concrete design. Rather, individual drawings assume their form in sequence, as if to embody above all each mannerism of character. Hands, noses, cigarettes and wine glasses in turn bloom from loose gesture drawings to articulate and accent particular nuances of behavior more pointedly than seems possible with a more literal or objective treatment. Lip synch, despite, or perhaps because of, an evident indifference to specific shapes of mouths, is remarkably vivid. Often single drawings stand for entire words with surprising clarity, their meaning sharpened by those drawings which are not shown.

The film's often raw, emotional sensibility flirts with romanticism, while tempering it, most of the time, with irony. "My biggest fear," said Fierlinger, "was that it was going to come off as "look at poor me, didn't I have a horrible life?" I made everyone who came into the house look at it including the Federal Express man. I needed feedback from people who didn't know about animation, and I heard several times, beware of self-pity, and I said to myself, "is it still coming through? I don't want that." Fierlinger's lingering anger at his father seems clear; however, the visuals suggest a subtler reading. The character of the father is evoked in such vital detail as can be imagined only from loving observation. His most arrogant and self-serving speeches are rendered almost tender by the helpless gropings of his hands, as if with them he seeks to grasp at some truth wanting within his own rhetoric. Fierlinger said, "I had a good time with those parts, because its his true body language; and of course I have alot of it myself. That's part of our make up- not only do we look like our parents, but we move like them."

Fierlinger began his career in Czechoslovakia during the 1950s, producing animated shorts for **Prague TV** and **Kratky Film**. After leaving the country in 1967, he worked briefly in Europe, then settled in Philadelphia where he opened his studio in 1971. Since then, Fierlinger estimated he has made over 800 short films, most of them commercials, and considers them to be the most valuable professional experience he could have received. "The best school is commercials. You need a lot of self discipline not to get sidetracked. Without the many, many years of commercials, I would never have done this film right. I learned the discipline of censoring yourself. I had to be my own client and say, the purpose of this film is to tell the story in such-and-such a way; the purpose of this film is not to show self-pity. I owe everything to commercials. And even the worst clients, all those bastards—the guys I hated—turned out to be right."

Besides the awards it has already received, **Drawn from Memory** has resulted in an invitation for Fierlinger to lecture in Israel later this year, and in solicitations from among others, **Nickelodeon** and **Ted Turner**. Fierlinger declined the Turner invitation when he recognized that their schedule requirements would mean he would have to abandon his personal, hands-on approach to his films. Said Fierlinger, "What I've learned to do is enjoy the process and live one day at a time. I really don't care what happens to the film; if I'm not enjoying it, then I'll do something about it. If I'm having a terrible time with, then I pick up the phone and tell the client. I'm really happy to do that, because they feel that you're living just for their film. And at that moment, I am."❑❑

Shmoozilla says: WHO's WHO & what's what

by Laurie Edmonds

Wow! The last time we rubbed shoulders and tails was before **Annecy.** How ya doin'? France was fabulous. The language was a challenge. **Meryl Rosner** (my roommate) helped a lot; I said "merci" a lot. I got to know the words for *straight ahead*, *to the left*, and *to the right*.

One time when attempting to order lunch at a cafe, the non-English speaking waiter tucked his hands under his armpits, flapped and made chicken noises to tell what ingredients were in the salade.

The money made sense after 3 days. Umbrellas mushroomed all around just about the whole time there. Annecy was still gorgeous.

Oh, yes and animation, all day, all night, all over the place, running from one theatre to another (they were spread O-U-T.)

Had a bit of tongue-wagging with **Allison Snowden** and **David Fine** (***Bobs Birthday*** won short film award) **Michaela Pavlatova** (***Repete***) who won special prize, the guys from **Warner Bros.**, **Hanna Barbera** and folks from **Will Vinton's** Studio in Oregon.

A very classy bash at **Le Chateau** (a castle way up on a hill) for the opening of the animation exhibit there. Smoked salmon, hors-d'ouevres and wine—very elegant.

A V.I.P. **Klasky Csupo** party—loud music, sweaty dancing bodies, face painting with **Jason Fruchter**—went on full force till the place shut down for the night—(saw **Bill Plympton** there, that happenin' dude.)

One smash of a closing party, picnic style buffet, dancing with a live band at the **Imperial Hotel**. An *interesting* awards ceremony.

Well, here's the news....

Howard Beckerman served as *Creative Director* for the updated versions of **FACE** at **DMA** studios.

Magnet moved to 12 West 21st Street location. They are now doing computerized ink and paint at the new facility, bigger and better.

Debra Solomon, who won Best Sound Track at Annecy for **Mrs. Mattisse** recently produced a 30 second spot for **UNICEF**, the animation is sandwiched around a real life **Meg Ryan**. Cool.

Faith Hubley's ***Seers and Clowns*** opened the **4th Brisbane International Film Festival** on August 3rd in **Australia**. ***Myth and Visions–The Hubley Studio***, a program of ten short films including ***The Tender Game, The Hat***, ***Windy Day***, ***Of Men and Demons***, ***People People People, Yes We Can, Tall Time Tale***, ***Cloudland***, ***Seers and Clowns*** and ***Amazonia*** were presented as part of the August 9th event. Pretty impressive, huh?

Emily Hubley is presenting a one hour video presentation of animation and art including films/pieces created between 1980-1995 and ***Secret Religion***, a work in progress. The event is on Sunday, October 29th at 5pm at **Maxwells, 1039 Washington Street in Hoboken, NJ**. This exhibit runs from Oct. 1-29. There will be a short Q and A session and a small reception at the close of the exhibit. For more information call (201) 798-4064 or (201)763-6076.

Some new stuff from **JJ Sedelmaier**—**JJ's** studio is animating an anti-smoking spot designed by **Garry Trudeau** starring **Mr. Butts** from the ***Doonesbury*** comic strip. **Bill West** is the voice of Mr. Butts. A short vignette from **American Express** in a Fleischer black and white style. A really neat 30 second piece for an investment company designed by the prolific caricaturist **David Levine** (who's also an extraordinary painter) and a 70s explosion promo for the **Cartoon Network**. And (although, I haven't seen it, it's rumored to be **remarkable**) a gigantic flip book starring **Opus the Penguin** from **Bloom County** by Berkeley Brethed—was sent along with an invite to the **Interactive Television Conference** (which took place in August.)

More??? Look at September's **How** mag. An article on how **JJ Sedelmaier's** ***Psycho Training*** commercial for **Converse** was done.

Don't miss ***Puppettoons: Dolls & Animation***, part of **MIX '95: The Ninth Annual Lesbian and Gay Film Festival**. Catch this program of 13 films, including **Barry Purves'** ***Achilles***, Nov. 3 at the venerable **Anthology Film Archives** or Nov. 7 at the trendier **Knitting Factory**. Call (212) 539-1023 for more information.

Did you know that ***The Heart Knows Better?*** **Ken Kimmelman** knows so. He produced a 60 second anti-prejudice public service film, by **Imagery Film Ltd.** and fiscally sponsored by **Media Network**, a tax-exempt media center. Wouldn't ya know-it was just awarded an **Emmy** as **Outstanding Public Service Announcement.** Ken will be sponsoring a fund raising event for **The Heart Knows Better.** Funds will be used to produce more copies which are distributed for no charge to theaters, television stations and educational organizations nation-wide. The event will be held on Sunday, October 29th from 6-9 pm at the **Museum for African Art**, 593 Broadway in Soho. A sumptuous buffet will be contributed by **George Washington Manor**. Everyone come!! please, please RSVP by October 24th at 212-243-5579. All contributions are tax deductible.

Do me a favor! I need news! Call Shmooze! Call (212) 724-2800 and leave a message for **Laurie Edmonds.** Thanks.

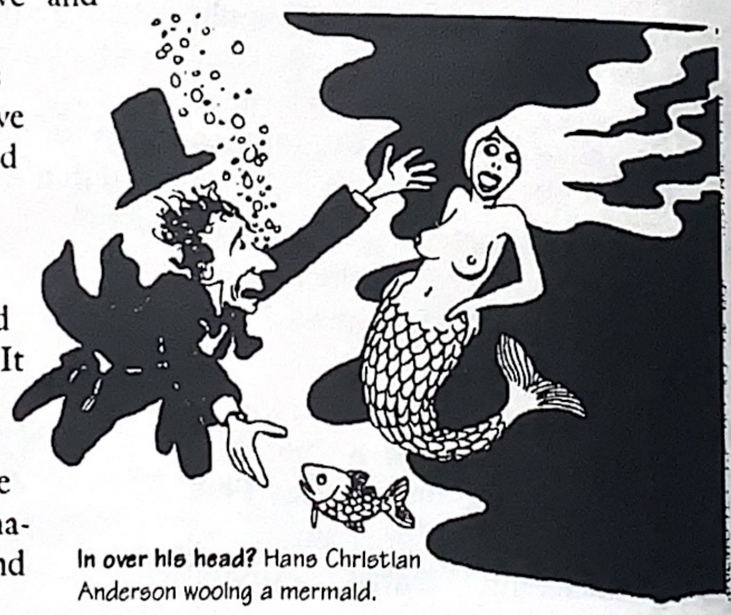
Eleventh International Odense Film Festival, Denmark

John Gati

Originally the **Fairytale Film Festival,** *in honor of* **Hans Christian Andersen,** *this festival in the writer's birthplace continues to promote his ideals.*

Once again **Hans Christian Andersen** smiled and glanced down on his birthplace during the **Eleventh International Odense Film Festival**, from August 1 to 6, 1995. Just to be in **Odense** the capital of **Funen** and the second largest city in **Denmark** is a pleasurable experience. This fairytale city's amiable inhabitants and angel-like children seem to emanate from a H.C. Andersen short story. It's no surprise that **Odense** was the birthplace of this great storyteller and the inspiration for his most memorable literary masterpieces. This was the third time I participated in this festival; the first was in 1981. Back then the festival was still called the **Fairytale Film Festival** in honor of Hans Christian Andersen. The concept was unique: an animation festival based on Andersen's ideals with a special category for 3-dimensional figure animation and puppet films. Quite appropriate, considering Andersen's use of figurines and other inaminate objects as dramatis personae in his stories. His symbols, analogies and heartfelt characterizations came from his personal experiences. In such fantasies as **The Ugly Duckling**, **TheStaunchTin Soldier**,**The Shepherdess** and**The Chimney Sweep, The Silver Shilling** or **The Butterfly** Andersen told his own life story in an original way.

This year's gathering was somewhat different from the original **Fairytale Film Festival** . It has changed to be a festival of imaginative and original ideas where live action and animation films are judged together. It would be a great incentive for animators around the world to have a special prize for animation. Also a prize should be established for a film produced with an original or adapted from an original Hans Christian Andersen story. With this Andersen would be present with his great legacy; truth, goodness and beauty. In all the **Eleventh International Odense Film Festival** was a great success. The true love of the organizers was felt in every aspect. On August 1, along with festival patrons **Crown Prince Frederik** and **Mayor Anker Boye,** Odense **Deputy Mayor Soren Moller** inaugurated the festival with a warm welcome address at the **Biocenter Festival Cinema.** The theater was packed with film aficionados from all over the world. Of the 400 films submitted for competition 53 were selected for the official program. The finest live action short films and animations produced after 1993 were presented. The official program was introduced by the **Festival Director Franz Ernst**, **Principal** of **The Association of Danish Film Directors**. His competent guidance assured festival attendees of a memorable event.



In over his head? Hans Christian Anderson wooing a mermaid.

John Halas Memorial Book

ASIFA has published a booklet to honor the memory of John Halas. You should have received it along with the 1995 calendar; copies were distributed to all the National groups at Annecy.
It includes drawings and reminiscences of John by fifty of his colleagues from around the world. If you didn't receive your copy, or need another, write David Ehrlich, Vice-President, ASIFA Int'l, RRI, Box 50, Randolph, VT. 05060

Upcoming

Film Festivals

Deadline **Nov 14**

Black Maria Film Festival
The Festival's mission is to identify, exhibit and reward compelling new independent media. There are no category restrictions, each work is juried solely on its own merit. Works must have been completed within the last 3½ years and may be up to 100 minutes. **Cash awards**. For application, write: **Black Maria Film Festival** c/o Media Arts, Jersey City State College, 203 West Side Ave, Jersey City, NJ 07305, ☎**(201) 200-**

Deadline **Dec 1**

Internationales Trickfilm Festival Stuttgart **Mar. 29-Apr. 3**
Animation festival held every two years. **Cash awards.**For application and further information contact: **Festival-Buro:** Kulturpark Berg, Teckstrasse 56, D-70190, Stuttgart, Germany. ☎**0071-2 62 26 99.**

Entry form deadline **Feb 1**

Zagreb 96 **Jun 10–14**
The 12th festival in Zagreb. There are several cash prizes. Entry form deadline is February 1. There is no entry fee. The cost to have your film returned to you is $30/. For more information: **Koncertna direkcija Zagreb (Animafest),** Kneza Mislava 18, 10 000

Deadline **Mar 21**

Hiroshima 96 **Aug 22–26**
Write to the festival office for application and entry information: **4-17, Kako-machi, Naka-ku, Hiroshima 730, Japan ☎ 81-82-245-0245**

Other ASIFA Chapters

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RESOURCES

Jerome Foundation offers grants to filmmakers/animators who live in NYC. Accepts proposals at different intervals throughout the year. Contact: **Jerome Foundation,** West, 1050 First National Bank Building, 332 Minnesota Street, St. Paul, MN 55101-1312.

Animators wanted
Recruitment agency seeks talented **character** animators for game, multimedia and feature film positions throughout the US. If you have experience in character development, background/layout, in-betweening, clean-up, special effects or final compositing, fax your resume to **Lorraine Bege** at (212) 604-9036. Or send your reel and resume to **Hands on Broadcast**, 2440 Bway, Box 79, NYC 10024

Film company seeks freelance **clay** animators for studio work, **cel** animators for work by mail. Call (704) 532-1944, fax (704) 566-1984 or send VHS real and resume to **John Lemmon Films**, 1216 Pinecrest Ave, Charlotte, NC 28205.

Kimmelman wins Emmy for anti-prejudice PSA

The Heart Knows Better, the 60-second anti-prejudice public service film produced by **Ken Kimmelman** of **Imagery Film, Ltd**, and fiscally sponsored by **Media Net**, was awarded an **Emmy** in the National Public Service Announcement category. This film was inspired by this powerful and kind statement of **Eli Siegel**, the American poet and founder of the education **Aesthetic Realism:**

> It will be found that black and white man have the same goodnesses, the same temptations, and can be criticized in the same way. The skin may be different, but the aorta is quite the same.

Ken Kimmelman is also producing a series of children's art films for **Sesame Street**, and a series of animated films about ecology for the **Italtoons Corp.**, titled **Mr. Hiccup**, created by **Guido Manulli**. This Spring, he will be teaching a Graduate Animation Seminar course at the **School of Visual Arts**.

ASIFAEAST October1995

SUN	October 29	5pm	Screening of Emily Hubley's **Secret Religion**	**Maxwell's** 1039 Washington St. Hoboken, N.J
FRI	October 15	6:00pm	**ASIFA-East** screening, Paul Fierlinger's **Drawn From Memory**	**Tisch School of the Arts, NYU** 721 Bway, Rm. 109
SUN	October 29	6–9pm	Screening and-fundraiser: Ken Kimmelman's **The Heart Knows Better**	**Museum for African Art,** 593 Bway
WED	November 1	6:30pm	**ASIFA-East** board meeting	**Buzzco,** 33 Bleecker St., 5th Fl.
FRI & SAT	November 7 8	7:00pm	**Puppetoons: Dolls & Animation**	**Anthology Film Archives,** 32 2nd Ave. **The Knitting Factory** 74 Leonard St.
THU	November 16	6:30pm	**ASIFA-East** Art Auction	**Tisch School of the Arts, NYU** 721 Bway, Basement

A note about this month's *Anymator*

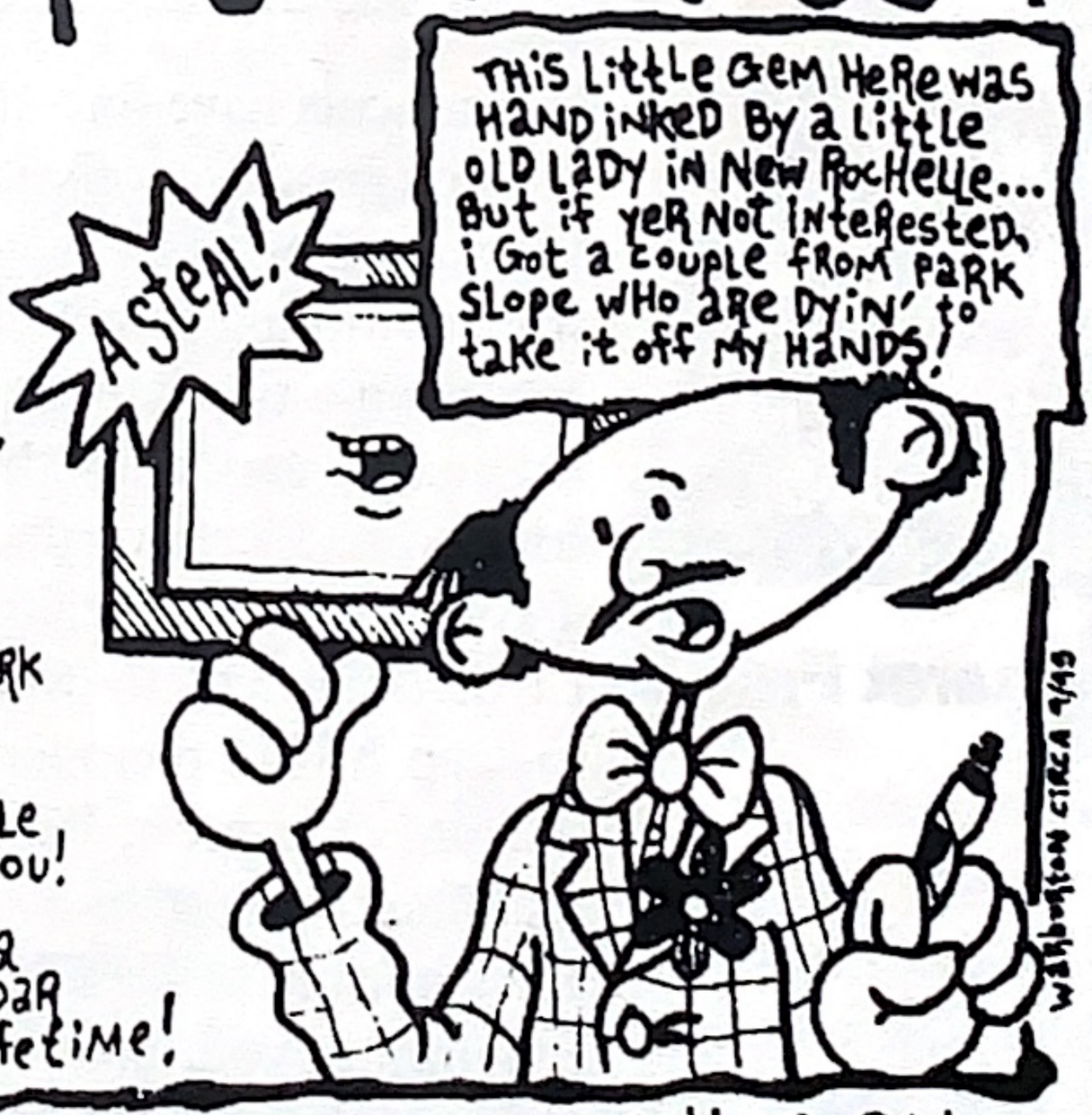
Margaret Frey

Budget cuts have forced changes in newsletter format and design (goodbye, offset press—hello again, xerox shop). Please bear with us as we adjust to these limitation while still attempting to get you essential info about ASIFA events on a timely basis. Mark Segall is now designing the Anymator, and we both welcome your comments and contributions. Please contact us if you have any good ideas or if you'd like to contribute a regular or semi-regular column. I would particularly welcome a contributor who could help to keep ASIFA members updated on animation festivals that are of interest. We are also interested in expanding our regional coverage of events and I invite members from areas outside of New York to keep us posted on animation activities in your area.

ASIFA-East
The International Animated Film Society
c/o Jim Petropoulos
10 Point Crescent
Whitestone, NY 11357

USED ANIMATION ART!

You LOVE ANIMATION ART, RIGHT? SURE YOU DO. BUT YOU CAN'T AFFORD THOSE FANCY SCHMANCY GALLERY PRICES, CAN YOU? I DIDN'T THINK SO. THEN NOV. 16 HEAD ON DOWN TO THE ASIFA EAST USED ANIMATION ART AUCTION! WE'LL BE SCREENING FILMS BY MTV, SCHOOLHOUSE ROCK, J.J. SEDELMAIER PRODUCTIONS, BILL PLYMPTON, THE INK TANK, BUZZCO ASSOCIATES AND MORE! THEN WE'LL AUCTION OFF DONATED ARTWORK FROM THOSE FILMS TO BENEFIT ASIFA EAST AT ROCK BOTTOM PRICES! HOW? BECAUSE WE'RE CUTTING OUT THE MIDDLE MAN AND PASSING THE SAVINGS ON TO YOU! DETAILS WILL FOLLOW IN NEXT MONTH'S ASIFA EAST NEWSLETTER. SO DON'T BE A SAP! MARK NOV. 16TH ON YOUR CALENDAR AND GET READY FOR THE DEAL OF A LIFETIME!


A STEAL!
THIS LITTLE GEM HERE WAS HAND INKED BY A LITTLE OLD LADY IN NEW ROCHELLE... BUT IF YER NOT INTERESTED, I GOT A COUPLE FROM PARK SLOPE WHO ARE DYIN' TO TAKE IT OFF MY HANDS!
WARBURTON CIRCA '93

FOR ARTWORK DONATIONS CALL HONEST TOM WARBURTON 212-995-2087 OR GODDAMTOM@AOL.COM